

Production No. 36ABF20/21

THE SIMPSONS

"Extreme Makeover: Homer Edition"

Written by

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Developed by

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TABLE DRAFT

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"EXTREME MAKEOVER: HOMER EDITION"

Cast List

HOMER..... DAN CASTELLANETA
MARGE..... JULIE KAVNER
BART..... NANCY CARTWRIGHT
LISA..... YEARDLEY SMITH
NAIMA..... TRESS MACNEILLE
LENNY..... HARRY SHEARER
AMY..... JENNY YOKOBORI
MARGE'S THOUGHTS..... JULIE KAVNER
SHAUNA..... TRESS MACNEILLE
JIMBO..... CHRIS EDGERLY
CARL..... CHRIS EDGERLY
APEROL FRITZ..... KEVIN MICHAEL RICHARDSON
PRINCIPAL SKINNER..... HARRY SHEARER
FLANDERS..... HARRY SHEARER
RALPH..... NANCY CARTWRIGHT
BARNEY..... DAN CASTELLANETA
PROF. FRINK..... HANK AZARIA
MOE..... HANK AZARIA
KENNY LOGGINS-TYPE..... TYLER HARP
ENSIGN MOLEMAN..... DAN CASTELLANETA
COMMANDER SKINNER..... HARRY SHEARER
ADMIRAL CHALMERS..... HANK AZARIA
PILOTS..... DAN/HANK/KMR/CHRIS

OTTO..... HARRY SHEARER
KEARNEY..... NANCY CARTWRIGHT
DISCO STU..... HANK AZARIA
JON HAMM..... CHRIS EDGERLY
FISCAL STU..... HANK AZARIA
1950S BUSINESS EXECUTIVES..... DAN/HANK/KMR/CHRIS
CHIEF EXECUTIVE WIGGUM..... HANK AZARIA
KIRK..... HANK AZARIA
CONDUCTOR..... KEVIN MICHAEL RICHARDSON
HELEN..... TRESS MACNEILLE
HOMER'S "SONS"..... HANK AZARIA
DIRK..... HANK AZARIA
BURKE..... HANK AZARIA
YES GUY EXECUTIVES..... DAN/HANK/KMR/CHRIS
FOLK SINGERS..... KARA TALVE/TYLER HARP
SQUEAKY-VOICED TEEN..... DAN CASTELLANETA
KENT BROCKMAN..... HARRY SHEARER
KRUSTY..... DAN CASTELLANETA
GRAMPA..... DAN CASTELLANETA
CLOWN WORKERS..... DAN/HANK/TRESS/KMR
SAD SINGER..... KARA TALVE
NELSON..... NANCY CARTWRIGHT
DOLPH..... TRESS MACNEILLE
MR. BURNS..... HARRY SHEARER
CHIEF WIGGUM..... HANK AZARIA
LOU..... CHRIS EDGERLY
SNUFFMAN..... HANK AZARIA

CLOWN-CELS.....	DAN/HANK/KMR/CHRIS
KURT VONNEGUT.....	HANK AZARIA
COMIC BOOK GUY.....	HANK AZARIA
GIL.....	DAN CASTELLANETA
DR. HIBBERT.....	KEVIN MICHAEL RICHARDSON

EXTREME MAKEOVER: HOMER EDITION

by

Michael Price and Nick Dahan

FADE IN:

EXT. SIMPSON HOUSE - NIGHT - ESTABLISHING

INT. SIMPSON HOUSE - TV ROOM - CONTINUOUS

HOMER, dressed for a fun night out, sits on the couch with BART, LISA and MAGGIE. MARGE comes down the stairs, also dressed to go out. She's agitated and anxious.

MARGE

It's seven-oh-six, where's the sitter?

HOMER

She'll be here. We're not going to be late to our romantic couples night at Clangerz.

BART

Clangerz? You're going to that cringe nostalgia bar for Gen-Xers?

HOMER

(SCOFFS) Gen-X?! (PROUD) Unlike you pasty Chalamets, my generation faced real challenges. We stormed the beaches of MTV's Spring Break in Cancun to taste test different sodas in the cola wars. I chose Pepsi... And I regret it every day of my life!

Marge stares out the window, anxiously **JINGLING** her car keys.

MARGE

It's seven-oh-nine -- now she's
oh-three minutes later! (ANNOYED
MURMUR) This is the one night all year
we get to be out of the house with
other couples.

HOMER

(SOOTHING) Honey, no one's more
excited than I am to meet up with Carl
and Naima, and Lenny and whatever
bizarre creature is crazy enough to
date him now. You go on ahead. I'll
wait here for the sitter.

He walks Marge to the front door.

MARGE

Go without you? But then I'd have
to... (WORRIED) carry a conversation
with your work friends.

HOMER

You'll do great. Just get Carl
started on Bitcoin. You know all
about crypto, right?

MARGE

(UNSURE) Superman's dog?

HOMER

(A BEAT, THEN MOVING RIGHT ALONG)

Okay, other good Lenny-Carl areas: if
Squid Game was real, C-PAP cleaning
hacks, and why Jason Kelce should be
the next James Bond.

Marge still looks nervous as Homer gently shoves her out the door.

EXT. RESTAURANT - A FEW MINUTES LATER

Marge pulls into the parking lot of the retro Dave & Busters type restaurant and bar "CLANGERZ BY 'ZERS!". The sign reads "RELIVE THE YOUTH YOU COULDN'T WAIT TO GROW OUT OF!"

INT. CLANGERZ - MOMENTS LATER

The place is filled with COUPLES eating bar food and playing '80s video games. Marge enters, and nervously looks around. She sees CARL and his girlfriend NAIMA, and LENNY with his date AMY, a lovely woman with an intelligent and professional air.

MARGE

(TO SELF) Okay Marge, you can do this.
Just don't talk about money, politics
or sex.

NAIMA

(WAVING) Hey, Marge!

MARGE

(NERVOUS BLURTING) Republican tax cuts
make me horny!

There's an awkward beat as they all stare at Marge.

NAIMA

(SMILES) It's officially date night at
Clangerz!

Everyone **CHUCKLES** and Marge relaxes a little bit.

LENNY

Hiya, Marge!

MARGE

Hi, Lenny. (TO LENNY'S GIRLFRIEND) And
you must be Amy.

AMY

That's what it says on my Starbucks
cup. No, wait, it says "Arnie."

The couples break into **GOOD-NATURED LAUGHTER**.

MARGE

Coffee people do write the wrong name!

Once on my cup they wrote "Sarge."

Everyone **LAUGHS** at this. Marge relaxes.

MARGE'S THOUGHTS (V.O.)

I did an add on! I'm fitting in!

INT. SIMPSON HOUSE - TV ROOM - MEANWHILE

Homer paces, waiting for the sitter, as the grumpy kids sit on
the couch watching TV.

HOMER

(IMPATIENT) Where's that dirtbag teen

I'm entrusting with my children?!

Maybe if I pace faster...

The doorbell **RINGS**.

HOMER (CONT'D)

She's here! Thanks, pacing!

INT. SIMPSON HOUSE - FOYER - MOMENTS LATER

Homer opens the front door to find a drugged-up SHAUNA leaning on crutches, her foot in a cast. JIMBO is with her.

HOMER

Thank god you're-- (SHOCKED)
grievously injured?!

SHAUNA

(SLURRED) Don't stress, I'm good --
they gave me allll the painkillers.

She shoves a bunch of pills in her mouth and **CHUGS** a beer.

JIMBO

We were making a "jump off the balcony"
video when she fell off the balcony.

SHAUNA

(SLURRED) The Tik Tok of me landing on
a corn hole board got hella engagement.

JIMBO

Oh, Babe, you're so talented.

They start drunkenly and loudly **MAKING OUT**.

SHAUNA/JIMBO

(SLURPY MAKING OUT NOISES)

HOMER

(FRUSTRATED GROAN)

Homer slams the door on them.

INT. CLANGERZ - SAME TIME

Marge is seated at the table with Carl, Naima, Lenny and Amy, having a great time. She holds up the menu.

MARGE

They call them "boneless wings," but
they're just tiny tenders! Who do they
think they're fooling? Not "Sarge!"

CARL/LENNY/NAIMA/AMY

(GOOD-NATURED LAUGHS)

MARGE'S THOUGHTS (V.O.)

Callback!

MARGE

This is such fun restaurant banter. Like
the beginning of a sketch on Saturday
Night Live before all the wacky behavior
starts and ruins their nice evening.

Just then a COLORFUL COSTUMED MAN dressed like an orange slice
walks up with a tray of orange colored drinks.

APEROL FRITZ

(GERMAN ACCENT) Care for a free Aperol
Spritz courtesy of me -- Aperol Fritz?

MARGE/CARL/NAIMA/AMY/LENNY

Yes!

As Fritz hands out Aperol Spritzes to the happy group...

EXT. SIMPSON HOUSE - FRONT YARD - NIGHT

As the kids look on, Homer paces and dials his phone.

HOMER

As God is my witness, I will find some
sad loser to watch my kids!

Homer listens to his phone: it's **RINGING** on the other end. Over
Homer's phone, we hear the call being answered...

PRINCIPAL SKINNER (ON PHONE)

You have reached the mobile cellular
device of Principal Seymour Skinner.

HOMER

(GROANS) Voicemail.

(CLOSE ON PRINCIPAL SKINNER - INTERCUT)

PRINCIPAL SKINNER

Oh no. This is he speaking live.

HOMER

Skinner! You run a kid prison -- come
babysit my jerks. My Dad isn't talking
to me, the Yes Guy said no, (SNEERING)
and Flanders is too busy working on his
car.

We see that FLANDERS is pinned under his car, which has fallen
off a jack while he was changing the tire.

FLANDERS

(UPBEAT) Actually, my car's working on
me! There's a leaf spring in my
kidney.

HOMER

Well, take care of that thing, I might
need it later. (BACK TO PHONE) Come
on, Skinner. I'll match your school
salary. What do you make, five
dollars an hour?

PRINCIPAL SKINNER

(OFFENDED) Mr. Simpson, I am an educator, not a babysitter. I would never stoop that low.

He hangs up. A door opens and RALPH WIGGUM sticks his head out. REVEAL that Skinner is babysitting Ralph at the Wiggum house.

RALPH

Principal Sitter, wipe me!

PRINCIPAL SKINNER

(SIGHS) Okay. But this time I'm going back-to-front.

EXT. SIMPSON HOUSE - FRONT YARD - CONTINUOUS

The frustrated Homer hangs up his call and turns to see Bart and Lisa staring at him.

BART

I guess you're the babysitter, Big Boy.

Lisa holds up a book.

LISA

I want to hear three chapters of "Anne of Green Gables" -- with authentic Prince Edward Island accents.

HOMER

(FRUSTRATED MOAN) They're probably deep into their second bread basket by now. When I get there all the butter pats will be gone. Who's gonna watch these kids?

Homer stares back at the house. He smiles, inspired.

HOMER (CONT'D)

(GETTING IDEA) What if the "who" was a
"what?" And the "when" was right in
front of me?

EXT. SIMPSON HOUSE - FRONT YARD - MOMENTS LATER

Homer throws three lawn chairs onto the grass, along with a cooler full of sodas, bowls of snacks and some iPads. He tosses the kids into the chairs and locks and bolts the front door.

HOMER

Kids, meet your new babysitter: "Mrs.
Front-Door-Cam."

Homer fires up the "DING CAMERA" app on his phone. On Homer's phone, we can see a video image of the kids in the frame of the fisheye lens camera affixed to the front door.

HOMER (CONT'D)

All you have to do is stay in this
frame. Daddy will be watching. Even
if he's driving. And just to make sure
Bart is a good little boy...

Homer takes a special collar off of SANTA'S LITTLE HELPER called "SHOCK 'N' PAW" and puts it around Bart's neck.

BART

Get bent. (STORMING AWAY) I'm not some
stupid dog. I'm-- (SHOCKED NOISE)

The shock collar **GOES OFF**.

BART (CONT'D)

(ANGRY DOG GROWLS)

Bart lunges at Homer and tries to bite him but Homer holds him back with a hand on his forehead.

HOMER

Have a nice night, Daddy loves you.

Stay!

Homer drives away.

INT. CLANGERZ - A FEW MINUTES LATER

The entire table is now listening to Marge, who is in the middle of an exciting story.

MARGE

This might be a hot take, but I wish the Olympics were every week.

CARL

That's genius! No way you'd get bored of that.

LENNY

It would bring the world together.
Goodbye wars!

As Marge basks in their attention, suddenly:

HOMER

(WALKING UP) Did somebody order
hilarity?

Homer walks up to the table. Everyone greets him.

LENNY/CARL/AMY/NAIMA

Homer! / Big guy! / (AD LIB GREETINGS)

MARGE

(ASIDE TO HOMER) Homie, this is going great. I don't know why I was worried I'd be bad at conversation.

(MORE)

MARGE (CONT'D)

Everything's flowing so freely and
naturally and--

HOMER

Hey, that's great. I got it from
here.

Homer moves past Marge then sits next to Lenny and Carl and
starts to chat exclusively with them.

HOMER (CONT'D)

So work bros -- I think Smitty cheated
on his March Madness bracket. When
Gonzaga played Arizona, he just wrote
in "Z" with a squiggle after it. He
did the same thing with UCONN and UTEP!
And I'm all like, "Which is it, Smitty?
Miners or Huskies? Miners or
Huskies?!"

There's an awkward pause as Marge sees the women at the table
confused. Annoyed, Marge whispers to Homer.

MARGE

Homer, please. There's three other
people here.

HOMER

Right, right. (TO WOMEN) Who do you
ladies like for Wrestlemania this year?

MARGE

(COVERING) Homer's just cranky because
his slider bucket hasn't come yet.

There is an awkward moment. Marge presses on.

MARGE (CONT'D)

So Homer, Amy was just telling us
about this amazing podcast where
comedians talk to each other for hours
but don't tell any jokes.

AMY

In the latest one, Gabriel "Fluffy"
Iglesias talks about the bus crash
that inspired--

HOMER (O.S.)

Cut that out and shut up!

Amy looks offended as everyone looks to Homer. Marge sees Homer
is yelling at his phone which he hides under the table.

HOMER (CONT'D)

When I leave you in porch jail, I
expect you to sit there and be bored!

On the doorbell camera app, Bart and Lisa are running around the
yard, in and out of frame, trying to keep away from a rotating
sprinkler sticking up out of the lawn.

BART

The sprinkler came on! What are we
supposed to do?

HOMER

(EXASPERATED) Just stomp it back into
the earth like everyone else!

Bart and Lisa aggressively **STOMP** the sprinkler head. It breaks
off and a geyser of water shoots straight up and floods the
lawn. Marge walks over to Homer.

MARGE

Who are you talking to?

HOMER

(LYING) Um... my crotchal area?

Marge grabs the phone and sees the kids on the Ding Camera app.

MARGE

(TO HOMER) You left the kids
unsupervised?!

(Homer crumbles under Marge's scorn.)

HOMER

No, no, the doorbell's watching them!
It's very responsible! And I gave
Lisa a brick to hit strangers with!

LISA (FROM PHONE)

It's heavy.

HOMER

That means it's working!

As Marge takes in Homer's actions, something snaps in her and she lets out 799 episodes of frustration.

MARGE

(EXPLODING) Sometimes I hate being
married to you!

Everyone turns and stares at them in an extremely awkward moment. Marge rubs her temples in frustration.

MARGE (CONT'D)

(AT A LOSS) I shouldn't have raised my
voice like that. (TO HOMER) Just go
home and take care of the kids.

He takes a step towards a retro 80s video game in the restaurant.

HOMER

One Millipede.

MARGE

(LOSING IT AGAIN) Zero Millipedes!

Go!

HOMER

Okay! Okay! Okay!

Homer runs out of the restaurant. Marge turns to the others.

MARGE

(EMBARRASSED) Sorry if that was a
little awkward.

LENNY/CARL/AMY/NAIMA

No. / Not awkward! / (ETC.)

LENNY

It's fine. (TO CARL AND NAIMA) You
wanna do anything different in any
other room that's not this?

CARL/NAIMA

(RELIEVED) Oh yeah! / Wait for me!

Lenny, Carl and Naima run away from Marge like prisoners released from Death Row. They go to the game room and hop into fake cockpits of a retro Fighter Pilot simulator game. Amy gives Marge a sympathetic look as Marge sadly sips her drink.

AMY

Here. Have mine too. Double up.

MARGE

Thanks. (DRINKS) I guess you noticed
he isn't the perfect husband.

AMY

(KIND) Marriage takes work. I've been married three times.

MARGE

Great, I'm learning how to hit from a strikeout king. (EMBARRASSED) Oh my god how did that slip out?! (WOOZY) I think there's booze in this alcohol. Please don't get me wrong. I love Homer dearly, but... he's got flaws.

She stares at her fizzy, bubbling drink.

MARGE (CONT'D)

(DRINKS, WOOZY) Sometimes I wish... he was different. A Homer who doesn't fold under pressure and make terrible decisions. Someone who is bold and fearless.

She hears the sound of Lenny, Carl and Naima playing the "Top Gun"-type simulator in the game room.

MARGE (CONT'D)

Like, I dunno, a fighter pilot in that game...

As she stares into her drink, the booze taking full effect, **SURREAL MUSIC** plays, and we switch to a NEW ANGLE staring up at Marge from inside the bubbly drink.

MARGE (CONT'D)

If only... if only...

Camera SWOOSHES down into the drink and into...

MARGE'S FANTASY

A fearless and reckless Homer is in the cockpit of a fighter jet zooming through the sky.

HOMER

(BRAVE AND COCKY) Wooooo-hooooooooo!

We are now in a DIFFERENT ANIMATION STYLE, evoking '80s action shows like "G.I. JOE: A REAL AMERICAN HERO". Homer, with chiseled leading man features, is at the controls of an F-18 **ZOOMING** through the sky. His "Top Gun"-style nickname is displayed on his helmet: "BOLD EAGLE".

HOMER (CONT'D)

I feel the need! The need to go really fast!

EXT. AIR ABOVE SPRINGFIELD - CONTINUOUS

Homer's jet **ZOOMS** over the SPRINGFIELD SIGN, making the letters fall to the ground and inexplicably spell "AWESOME". Homer's plane is joined in formation by three other F-18s.

INT. VARIOUS F-18 COCKPITS - CONTINUOUS

We **INTERCUT** as Homer calls to his fellow pilots.

HOMER

Primo Ace Top Jet Squadron -- check in!

BARNEY

Belch!

PROF. FRINK

Quadball!

MOE

Open Sore!

HOMER

Let's show this town a meaningless training flight they'll never forget.

EXT. SKY ABOVE SPRINGFIELD - DAY

Homer leads the squadron in a series of insanely dangerous flying stunts as a **KENNY LOGGINS-ISH '80S ROCK SONG** plays:

KENNY LOGGINS-TYPE (V.O)

FLYIN' FAST AND FLYIN' LOW / FLYIN'

WHERE YOU'RE NOT SUPPOSED TO GO! /

FACIN' YOUR FOES IN THE DEADLY SKY /

MAKE A WRONG MOVE AND YOU'LL SUPER DIE!

The Fighter Jets **SMASH** a hole through a giant cookie being held up by LARD LAD. The sign on the shop instantly changes from "LARD LAD COOKIES" to "LARD LAD DONUTS". The jets **Zoom** over the TIRE FIRE, making it **FLARE UP**, then **BLAST** over Town Square, creating a **SHOCK WAVE** that blows the coonskin cap off the Jebediah Springfield statue.

EXT. NAVAL AIR BASE - MOMENTS LATER

Homer's jet **BLASTS** past the control tower, creating a **SONIC BOOM** that **SHATTERS** the tower windows, all the radar screens, and the glasses on ENSIGN MOLEMAN who sits at one of the radar screens.

ENSIGN MOLEMAN

That dude is brave to the max.

ADMIRAL CHALMERS and COMMANDER SKINNER bark orders at Homer over the control tower radio.

COMMANDER SKINNER

Alright, Simpson, you've broken the
sound barrier, now pull up!

HOMER

Sorry, Cap. (COCKY) Not til I break the
smell barrier.

Homer presses a button; his jet **TURBO BLASTS** making the sky ripple in his wake. A formation of birds tumbles out of the sky, and lush trees wither and lose their leaves. Chalmers and Skinner recoil at the smell.

ADMIRAL CHALMERS

(DISGUSTED) Good Lord, that's the odor
from a week from now!

SPLIT SCREEN -- FOUR COCKPITS

Homer and his boys celebrate Homer's achievement.

HOMER/MOE/FRINK/BARNEY

Yeah! / (CHEERS) / You did it!

Homer's engine **EXPLODES** and his jet **CAREENS** into Moe's. Moe's
damaged plane spirals away.

MOE

It was great being your wingman, Homer!

Let my dog out of the car! (DOPPLER)

It's the blue Hondaaaaa!

Moe's plane slams into a mountain and **EXPLODES**. Smoke continues
to bellow out of Homer's jet.

(BACK TO INTERCUT)

HOMER

Tower, I'm going down. (COOL,
COLLECTED) Order me a new plane. This
time with a cupholder.

Chalmers throws down the control tower microphone in
frustration.

ADMIRAL CHALMERS

That man's heroism is out of control!

EXT. SPRINGFIELD - DAY

Homer expertly pilots his damaged plane. It takes out the roof
of a house with a "SOLD" sign in front of it just as GIL shakes
the hand of a young couple with a baby. As the house **COLLAPSES**,
the couple takes the check from Gil and rips it up. The damaged
jet comes to rest amidst the wreckage of the house.

HOMER

(COCKY) Another successful mission.

(Homer takes his helmet off -- revealing he's got a full head of luxurious Tom Cruise-like hair.)

EXT. NAVAL AIR BASE - DAY - LATER

Homer zooms his motorcycle onto the base and **SCREECHES** to a perfect stop in front of a building labeled "HEADQUARTERS".

INT. CHALMERS' OFFICE - A FEW MINUTES LATER

Chalmers and Skinner confront the cocky Homer.

COMMANDER SKINNER

You ruined a seventy-million-dollar
aircraft. And your wingman crashed
into Mount Springfield.

Skinner places a photo of Moe on a wall filled with photos of other pilots. A sign on the wall reads "HEAVEN'S HEROES".

HOMER

He knew the deal when he got drafted.

ADMIRAL CHALMERS

Simpson, I am ordering you to undergo
psychological evaluation to determine
the source of this reckless behavior.

HOMER

Go ahead, sic a shrink on me. When
that dude looks inside my head, he
won't find a thing. You tell that male
doctor -- whoever he is -- to go pound
sand with his big masculine fists.

MARGE (O.S.)

Why don't you tell me yourself?

SULTRY 80s MUSIC plays as the camera does a SLOOOOW PAN up a gorgeous woman's long sultry legs. The camera goes to her face -- it's MARGE. Then the camera SLOOOOW PANS up Marge's beehive. Homer gets an audible **GLINT** in his eye.

HOMER

(IMPRESSED) That's some control tower
you've got up there.

MARGE

And it's spotted a pilot in distress.
Let's talk about the root causes of
your dangerous fearlessness.

Homer walks over to Marge and looks her in the eyes.

HOMER

Tell you what, "Doc". You can dig into
my brain, but we'll do it my way. On
the fly. See if you can keep up.

MARGE

(COCKY) Try me, Mister.

ACTION THERAPY SEQUENCE

Another Kenny Loggins-ish song plays...

KENNY LOGGINS-TYPE (V.O.)

(SINGS) THERAPY AT THE SPEED OF TEARS /
BREAKTHROUGHS THAT NORMALLY TAKE YEARS
/ ANALYZE FAST SO THE TRAUMA CAN'T HIDE
/ FORGIVE THE CHILD INSIIIIIDE!

During the song, Marge analyzes Homer while they engage in reckless behavior: riding atop a speeding train as it goes through a low tunnel; sitting in front of a gas station and feeding each other from a container marked "CITGO SUSHI IN A BUCKET"; and lastly riding together on a motorcycle, jumping the motorcycle off a cliff, flying off the motorcycle, REVEALING Homer's wearing a wingsuit.

Marge clings to his back as they fly through the air, and down below we see Homer's motorcycle crash into a building marked "ORPHAN KINDERGARTEN". The ORPHANS run out **CHEERING**.

MARGE

You seek out danger. Why?

HOMER

Danger is a me-seeking missile, and I face it head on. No fear.

MARGE

I think you do have a fear. A fear of being afraid.

Homer looks into Marge's eye... and falls apart.

HOMER

You're right! Fear scares me too much!

Homer **WEEPS** as he pulls the ripcord to his parachute attached to his flying suit. As they glide back to earth, the tearful Homer expresses his remorse.

HOMER (CONT'D)

Because of my stupid fear of fear, I lost every one of my wingmen! I'm responsible for so many wing-widows! Then I have to do a fly-over at the funeral and I lose another wingman. It's a vicious cycle!

Homer looks at Marge -- she eyes him with pity.

HOMER (CONT'D)

I guess I don't have a shot with you now, right?

(MORE)

HOMER (CONT'D)

A man showing vulnerability is the
biggest turnoff to women.

MARGE

(TURNED ON) Try me, Mister.

They **FURIOUSLY MAKE OUT** as we **PARACHUTE WIPE TO:**

80S MOVIE-STYLE SEX SCENE

KENNY LOGGINS-TYPE (V.O.)

CRYING DURING SEX! / CRYING DURING SEX!

We see **EXTREME CLOSE UPS** of: Homer's muzzle, Marge's pearls,
INTERCUT with shots of Homer crying like a baby. As the song
ends, we find Homer and Marge in a post-snuggle cuddle,
enveloped in Homer's parachute silk.

HOMER

You've cured me. I've finally
conquered my fearlessness.

MARGE

Betraying my professional code of
ethics has never felt so good.

As they move in for another kiss, **AIR RAID SIRENS** go off! Homer
and Marge sit up, startled, and we see they were having sex on a
picnic table in the middle of a public park.

EXT. NAVAL AIR BASE - MOMENTS LATER

Homer and Marge race up on Homer's motorbike to see airmen
scrambling out of their barracks. Chalmers and Skinner run up.

COMMANDER SKINNER

Simpson, thank God you're here!
America's greatest enemy is preparing
to attack!

HOMER

Who? China?

ADMIRAL CHALMERS

(SUDDENLY PANICKED) No, no. Not China.

God no. (ALMOST TO CAMERA) NOT CHINA!

MARGE

Russia?

ADMIRAL CHALMERS

Not Russia either!

HOMER

North Korea?

ADMIRAL CHALMERS

Stop naming real countries!

INT. NAVAL AIR BASE - BRIEFING ROOM - MOMENTS LATER

Chalmers and Skinner brief Homer, Frink, Barney and other Fighter Pilots (OTTO, KEARNEY, COACH KRUPP, DISCO STU, ETC.) Skinner points to a large screen showing a slide show of maps featuring an amorphous country somewhere in Asia.

ADMIRAL CHALMERS

Your target is the weapons-grade nuclear reactor recently discovered in a heavily-fortified slot canyon in the rogue nation of Nonexististan.

PILOTS

Boooo!

OTTO

Only America should be able to wipe out all life on Earth!

ADMIRAL CHALMERS

Yes, well put, Urine Test.

The slide changes to animation showing a fighter jet executing an insanely complicated corkscrew turn/flip.

ADMIRAL CHALMERS (CONT'D)

Our only chance is a precision strike
fired while executing a corkscrew
maneuver called the "Coffin Roll."
Bold Eagle... this is the kind of
insane, off-the-charts stunt you were
born for. Can we count on you?

Homer confidently strides to the front of the room and salutes Chalmers.

HOMER

Admiral -- I conquered my fear of fear.
And now I'm not afraid to be afraid.
(CRUMBLING) I can't do the coffin roll,
I might die! Even the name is scary!

The pilots stare, dumbfounded, as Homer runs out of the room,
SOBBING LOUDLY.

HOMER (CONT'D)

(SUPER INTENSE SOBBING WAIL)

The super loud **WAIL** causes the windows of the briefing room to **SHATTER**, as do Ensign Moleman's glasses... again.

ENSIGN MOLEMAN

That dude is cowardly to the max.

Chalmers and Skinner run to Marge in the back of the room.

ADMIRAL CHALMERS

You fixed him. Now un-fix him back!

EXT. NAVAL AIR BASE - MOMENTS LATER

Homer hops on his motorcycle to leave but Marge blocks him.

MARGE

Homer, stop!

HOMER

(SCARED SHRIEK) Brainy love interest!

MARGE

I cured your fearlessness, but your
country needs you to get it back for
one last mission. Get in that cockpit.
I'll be with you all the way.

HOMER

And then more sex-crying?

MARGE

You better believe it, Mister.

Homer gets a look of determination in his eyes.

HOMER

Let's do this.

EXT. SKY OVER NONEXISTISTAN - LATER

Homer and his squadron zoom toward the deep canyon.

BARNEY (V.O.)

(ON RADIO) Top Jet Squadron -- report!

INT. COCKPITS - INTERCUT

KEARNEY

Hammer Toe!

DISCO STU

Wheat Allergy!

JON HAMM

Cameo!

HOMER

(WAVERING) Unsure Guy...

MARGE (V.O.)

(ON RADIO) Homer, I said I'd be here
with you. I meant that.

Homer looks up to see Marge is at the controls of another fighter jet -- she flips her jet around and lowers it so her cockpit touches Homer's, like in "Top Gun."

HOMER

Is this... ("THERAPY") midair-apy?

MARGE

Unload your feelings... and your
infrared-guided A.I.M.-9X Sidewinder
missiles.

EXT. VARIOUS - DAY

ROCK MUSIC plays. As in the sex scene, we see EXTREME CLOSE UPS of: Homer's mouth talking... Marge's pencil taking notes... a tear going back up into Homer's eye... Marge's upside down face smiling... and, lastly, Homer's jaw hardening.

HOMER

I'm fearless again! You un-cured the
cure that you cured before!

MARGE

Now go kill our non-specified enemies!

Marge detaches her jet from Homer's and flies away. Homer zooms for the slot canyon. But then a squadron of enemy MIGs fly toward them.

HOMER

(CONFIDENT AGAIN) Bogies. Squadron,
initiate attack pattern G-Z-C. That's
Gabbo, Ziff, Cromulent!

BATTLE SEQUENCE

Homer and his team engage in a **DOGFIGHT** with the Nonexististan enemy. Homer's plane is **HIT**, but he presses on -- engine on fire -- and heads for the Nuclear Reactor.

HOMER

Target acquired. (GRIM) Engaging Coffin
Roll.

INT. NAVAL AIR BASE - CONTROL TOWER - CONTINUOUS

COMMANDER SKINNER

You'll never survive it with your plane
in that shape! It's suicide!

HOMER

Wrong. (GRIM) It's them-a-cide.

Homer puts the jet into the "Coffin Roll" -- a crazy spin that allows him to cut through the tiny opening of the slot canyon. Homer **LAUNCHES A MISSILE** that blows up the reactor in a **SPECTACULAR EXPLOSION!** Homer's jet flies out of the flames.

EXT. NONEXISTISTAN - MOUNTAIN PROMONTORY - SAME TIME

Marge's jet sits on a bluff overlooking the canyon. She talks to Homer over the jet's radio as we **INTERCUT**.

MARGE

You did it, Homer!

HOMER

Thanks to the best wingman I ever-- Oh
no! All my wingmen tragically die!

MARGE

(SAD REALIZATION) Oh yeah, you said
that.

A giant flaming piece of the destroyed reactor falls out of the sky and **LANDS** on Marge's jet, **FLATTENING IT** and her.

(INT. CLANGERZ - NIGHT - BACK TO SCENE)

Marge snaps out of her "Top Gun" fantasy, eyes wide open, but still feeling the effects of her cocktail.

MARGE

(DEEP HEAVY BREATHING) Nonexististan!

AMY

Oh good, you're back. You've been staring into your drink and mumbling for the last five minutes.

MARGE

(SIGHS) I was dreaming of a better Homer, but he was just worse in a different way.

EXT. SIMPSON HOUSE - FRONT YARD - NIGHT

Homer gets out of his car and walks across the squishy lawn to where Bart, Lisa, and Maggie wait.

HOMER

Well kids, just like American democracy, my stupid experiment has failed. So I will have to be your babysitter. Now, to let you watch TV all night while I drink your parents' booze.

Homer moves to open the door but pats his pockets in growing alarm.

HOMER (CONT'D)

(MOANS) I left my house keys back at the restaurant! They're in my summer windbreaker!

BART

How did you drive here without your
car keys?

HOMER

I start my car with a screwdriver ever
since I lost the keys in my fall
pea coat!

Homer **SHAKES** the front door but it doesn't open.

HOMER (CONT'D)

Now we're stuck out here! (PANICKED)
What if it gets windy and I have
nothing to break it?!

BART

Dad, calm down! Mom hides a spare
key in one of her gnomes.

Bart gestures to set of a dozen GARDEN GNOMES in the flower bed.

LISA

Remember -- she taught us a poem to
know which one: "if it's the house key
that you seek, find the gnome with the
ruddiest cheek."

Just then, Lisa hears an off screen **SMASH**. Bart and Lisa see
that Homer is already **THROWING** the gnomes at the ground in search
of the key.

HOMER

(SMASHING GNOMES) Nope. (ANOTHER) Nope.

(ANOTHER) No key. (ANOTHER) Not in this one.

(ANOTHER) Spiders. (ANOTHER) Spider eggs...

Bart comes over holding a "hide-a-key" rock.

BART

Don't worry, mom hid a backup key
inside this fake rock.

HOMER

Great! Now we can get in!

Homer takes the hide-a-key rock from Bart and **THROWS** it through
an upstairs window, **SHATTERING** it.

BART

NOOOO!! The key was in the rock!

HOMER

(DEFENSIVE) I'm not a geologist!

We PULL BACK to REVEAL Marge is watching this on her phone at
the restaurant.

(INT. CLANGERZ - SAME TIME)

MARGE

(SAD SIGH)

We WIDEN to see Amy is watching this with her. And WIDEN
further to see Aperol Fritz is watching Homer climbing a trellis
towards the broken upstairs window but then falling flat on his
back.

APEROL FRITZ

America, she is a wonderland of
buffoons. (LAUGHS)

AMY

Shut up and make with the spritz,
Fritz!

Fritz quickly puts more Aperol Spritzes on the table. Marge
GULPS two down and goes back to looking at the Ding App where
Homer now has his hand stuck in the mail slot, trying to reach
the door knob.

MARGE

Why can't I have a normal, responsible
husband?

She glances at an old poster for a '50s movie: "THE COMPANY
MAN".

MARGE (CONT'D)

Like they used to have in those movies
from the fifties with businessmen
played by Rock Hudson. Now there was
a man's man.

Marge looks into her drink.

MARGE (CONT'D)

Steady... safe... conventional...

The bubbles of the drink ripple, pulling the camera into...

MARGE'S FANTASY

Homer stands in front of a room full of 1950s business
executives. He has a sharp haircut and is dressed like Gregory
Peck in "The Man in the Grey Flannel Suit". We are now in
another DIFFERENT ANIMATION STYLE, where the backgrounds evoke
the colorful 1950s-60s illustrations of Brian Sanders
(tinyurl.com/4xwyyzpj) and Bob Peak (tinyurl.com/mrytxcc5).

Homer refers to a slide reading "AMALGAMATED COMPONENTS - 3RD QUARTER EFFICIENCY" and featuring a picture of a desk with a typewriter and small ash tray.

HOMER

(MEASURED AND COMPOSED) Gentlemen,
I'm pleased to report that my
ashtray expansion program...

The slide **CLICKS** to show a giant ash tray taking over the desk.

HOMER (CONT'D)

...has achieved uninterrupted desk-
side smoking while decreasing costly
ash disposal disruptions, providing
benefits efficiency-wise, profit-
wise, and conformity-wise. And it's
backed up by our best numbers man.

We WIDEN to reveal FISCAL STU, wearing a green accountant's eye
shade and **TYPING** from a Burroughs adding machine.

FISCAL STU

("DISCO STU" VOICE) Fiscal Stu confirms
the figures are true.

1950S BUSINESS EXECUTIVES

(BIG SMOKING COUGHS OF APPROVAL)

The big boss, CHIEF EXECUTIVE WIGGUM, applauds Homer.

CHIEF EXECUTIVE WIGGUM

Top-notch work, Simpson. I'll take
credit for it, of course.

HOMER

Of course.

CHIEF EXECUTIVE WIGGUM

But buck up. You're a vital part of
this company.

On Homer's face, we MATCH DISSOLVE TO...

INT. AMALGAMATED COMPONENTS - JUNIOR EXECUTIVE LEVEL - LATER

MUSIC: SAD JAZZ

Homer sits at a desk amidst a sea of other desks à la Jack Lemmon in "The Apartment." He types on a typewriter, referring to a giant book titled "EFFICIENCY PLAN". When he reaches the end of a line, he slides the typewriter carriage back in unison with all the other JUNIOR EXECUTIVES on his floor. The clock strikes five, and Homer and the other junior execs get up, put on identical hats, and leave.

EXT. AMALGAMATED COMPONENTS - ELEVATOR LOBBY - LATER

As Homer gets on an elevator, a well-dressed BARNEY gets on.

(INT. ELEVATOR - CONTINUOUS)

BARNEY

(CONFIDENT) Dynamite presentation
today, Simpson. Top drawer, top shelf
-- that's where I keep my white shirts
to change into after my lunch time
affairs with various switchboard girls.

HOMER

I love our social norms, sir.

BARNEY

Keep up the good work, and someday
you'll get one of these.

Barney holds up an ORNATE KEY. Homer is transfixed.

HOMER

The key to the Executive Wash Room.

BARNEY

You'll be getting your shoes shined
inside a marble-lined stall in no
time.

HOMER

(IMPRESSED) A shoe shine as you handle
your business... so efficient.

INT. AMALGAMATED COMPONENTS BUILDING - LOBBY - MOMENTS LATER

The elevator opens and Homer and Barney walk out, going through
the lobby which is filled with other executives.

BARNEY

Of course you'll be transferring to my
department.

HOMER

Optimization? (HESITANT) That's a
world of difference from Efficiency.

BARNEY

Don't you want this, succeeding-wise?
I thought you had lead in your pencil.
Whiskey in your coffee. Sand in your
hula hoop.

HOMER

(STAMMERING) I have all those things
in those things -- metaphor-wise.

BARNEY

That's very wise -- wise-wise. You
can seal the deal with the big boss at
his country club party tomorrow.

(MORE)

BARNEY (CONT'D)

This could be the most pivotal moment
of your life.

HOMER

I did survive Normandy.

BARNEY

We would have won without you.

INT. COMMUTER TRAIN - LATER

Homer sits amongst other GREY SUITED COMMUTERS in the smoke filled train car. Homer, lost in thought, doodles in his notebook, and we see he's just writing "SUBURBAN MALAISE" with a heart around it. Suddenly, KIRK VAN HOUTEN sits next to him. Kirk has a thick crewcut, and a boisterous energy that thinly veils a deep sadness inside him.

KIRK

Hey, buddy boy! Still amalgamating
those components at Amalgamated
Components? You're mopping up some
pretty chunky gravy, huh? I bet
you're making seven thousand a year.

HOMER

Well, to be accurate, six-eight.

KIRK

Whoah. That gravy is some serious
cheddar. You've got the world by the
tail. (SUDDENLY SAD) Unlike me.

As the train slows to a stop, the CONDUCTOR walks through.

CONDUCTOR

(QUICKLY) This stop is Cheeverton. As you disembark, take a moment to contemplate how the post-war dream of prosperity has curdled into an empty, spiritual hole at the center of your existence that you fill with alcohol and loveless casual affairs. Don't forget your umbrellas!

INT. CHEEVERTON STATION - A LITTLE LATER

Homer and Kirk get off the train together.

KIRK

Well, good riding with you, Homer.

(WISTFUL) Keep providing for that beautiful wife and kids. I'm gonna swim home now, pool-to-pool!

Kirk peels out of his clothes, down to his boxers, drinks an entire bottle of scotch, and leaps into a nearby backyard pool. Homer comes off the platform into the parking lot which is filled with identical station wagons. He walks up to one.

HOMER

Hello, dear.

The woman in the front seat turns to REVEAL that in this version of reality, Homer's wife is a 1950s HELEN LOVEJOY.

HELEN

Who was that you were talking to?

HOMER

Poor, sad Kirk van Houten. I feel bad
for that guy. Swimming to an empty
house every night.

Homer and Helen look into the distance where Kirk is jumping in
a series of pools. Helen lingers, staring at him.

HELEN

Who could find a strapping, athletic
loner like that attractive?

Just then, Homer and Helen's kids stick their heads up from the
back seat. They both look and sound like Kirk.

HOMER'S "SONS"

(KIRK VOICE) Hi, Daddy!

HOMER

(PROUDLY) My boys, Dirk and Burke.

EXT. 1950S HOME - NIGHT - ESTABLISHING

INT. DINING ROOM - CONTINUOUS

Homer, Helen, and the children eat dinner. It's tense.

HELEN

We're going to that party, of course.
You want that promotion, don't you?

HOMER

Well, it would be nice to move up,
cost of living-wise. But then again,
I've only been at the company ten
years...

DIRK

Tell us again about the Executive Wash
Room, Papa! How big is the trough?

HOMER

No trough, son.

DIRK/BURKE

Wow!

BURKE

Billy Jenkins said there's a special
man in there whose only job is to hand
you a towel and some cigarettes.

HOMER

Yes, and if he makes eye contact with
you he's instantly fired.

BURKE

Gol-ly!

DIRK

What a life!

Helen gives Homer a pointed look, then gets up from the table.

HELEN

It's settled. I'm going to iron my
best garden party white gloves. The
ones that go up to the armpits.

As she leaves the room, she stares out the window to see Kirk,
having climbed out of his last pool, walking home to the empty,
weed-ridden house next door. She stares at him lovingly.

HELEN (CONT'D)

Sleep well, my morose alcoholic
stallion.

EXT. LUXURIOUS COUNTRY CLUB - THE FOLLOWING AFTERNOON

Homer, in grey suit, and Helen in a dress with long gloves, step into the garden party filled with pastel suits, floral dresses, and brimmed hats. A three-piece combo **PLAYS** easy listening **COCKTAIL MUSIC**. Helen sees Wiggum across the way.

HELEN

There he is. This is your chance to
move up in the world. (SHOVING HOMER
FORWARD) Time to get off the launch
pad, Sputnik.

HOMER

I'll do it. I just need a drink.

Homer, still unsure of himself, goes to the bar.

HOMER (CONT'D)

(TO BARTENDER) I'll have a Now
Fashioned.

He get his drink and finishes it in one **GULP**.

HOMER (CONT'D)

(GUZZLES DRINK, THEN) Another, please.
Extra bitters this time.

Homer slugs this drink down too, clearly anxious and ill-at-ease. The BARTENDER turns to him and we see that it's a BEATNIK VERSION OF MARGE in black tights like Audrey Hepburn in "Funny Face."

MARGE

What's eatin' at you, Daddy-o? You're sweating like Dalton Trumbo reading the black list.

HOMER

I'm supposed to go talk to the big boss about getting a promotion. It's everything I want in this life.

MARGE

Really? That's what you want? To be a soulless cog in the capitalist machine? Just another yes man in a world full of yes men?

We see that Wiggum is surrounded by a bunch of other executives who are all different versions of the YES GUY.

YES GUY EXECUTIVES

Yes! / Yes! / Yeeesssss!!!

HOMER

(TO MARGE, UNSURE) Yes?

MARGE

No. That's not for you. You don't want that life. Three martini lunch, six martini dinner, nine martini drive home, all so you can keel over at the kitchen table with your face in an ashtray while working late on the Henderson account.

HOMER

How do you know about the Henderson account? You're a little presumptuous for a female and/or bartender.

MARGE

I only sling Sidecars to keep me in bread and bongos. I'm an artist.

She shows Homer cocktail napkins with doodles on them in a spare pen and ink style reminiscent of the late, great Jules Feiffer. They are all caricatures of the other execs and wives at the party. Homer points to a drawing of a sad man in a suit.

HOMER

(CHUCKLES) Who's this buttoned up pencil pusher filled with despair?

MARGE

That's you, of course.

HOMER

(SAD) Oh yes. You certainly captured the existential ennui of... my tie.

(CRUMBLING) I don't want this empty life. I never did. But I'm trapped.

MARGE

Tell you what. My tip jar's full.

(She grabs the money out of her tip jar.)

MARGE (CONT'D)

Let's get out of here. Those fountainheads and pocket squares will never know you're gone.

Homer stares at the party -- execs smoking, Yes Guys "yes-ing," Helen making out with the bathing-suited Kirk.

MARGE (CONT'D)

So c'mon, live a little.

She rips Homer's necktie off.

MARGE (CONT'D)

Where we're going, every neck is
turtled.

She slips a mock turtleneck dickie over Homer's head, and slaps a beret on him. As they run out of the party, the napkin drawing of Homer flies away and TRANSFORMS -- Homer and Marge are now Jules Feiffer-style beatniks in a Jules Feiffer world.

HOMER/MARGE NIGHT OF BEATNIK FUN MONTAGE

MUSIC: "DONNA LEE" BY LEE KONITZ & WARNE MARSH

-- Marge brings Homer to "CAFÉ ESPRESSIO" where a jazz combo is on stage consisting of MR. LARGO, OTTO, and FLANDERS' BEATNIK MOM AND DAD. Marge does a beatnik dance á la Audrey Hepburn in "Funny Face". Homer is too shy to join in but then Marge hands him a tiny cup of espresso. When he drinks it, his eyes pop and he instantly gets invigorated and joins her in the dance.

-- Homer and Marge run down a street where the wall is covered in posters featuring a picture of President Eisenhower saying "I LIKE IKE". Using spray paint cans, they change the posters so they now read "I QUESTION IKE". The SOCIETY MATRON takes a look at the altered poster and faints dead away.

-- They run into Springfield's version of Washington Square Park where a group of beatniks sit in a drum circle banging on bongos. Homer starts playing the bongos -- locking eyes with Marge. As they kiss, we go out of Jules Feiffer animation to...

EXT. GREENWICH VILLAGE AREA OF SPRINGFIELD - ROOFTOP - NIGHT

Romantic smoke rises behind Homer and Marge. They are sitting on the roof of an old building that overlooks the Tire Fire.

MARGE

Don't you feel like this great cosmic
energy is, like, pushing us together?

She reaches her hand out to the sky and "feels the energy."
Homer does the same.

HOMER

Like, yeah. Like, I've never felt,
like, this free before. I never
thought I'd use this many likes in a
sentence. I, like, think, like, I'm
in, like, love, like, with, like,
you... like.

MARGE

You're a poet! Let's run away
together! To California!

HOMER

(HAPPY) I'll, like, do it!

MARGE

The bus leaves Cheeverton Station in
two hours. Go home and pack your
bags. And leave your cufflinks
behind.

They **PASSIONATELY KISS** and run off in opposite directions.

HOMER

I love you, artistic bartender chick!

MARGE

I love you, erstwhile capitalist cog!

HAPPY BE BOP JAZZ MUSIC plays as we **SPLIT-SCREEN** and follow Marge to her Bohemian garret and Homer back to his suburban home. Marge hastily throws her stuff in a pillowcase as Homer separately struts into his house and throws open his closet and starts packing a Samsonite suitcase.

INT. HOMER'S HOUSE - CONTINUOUS

As Homer packs, Helen enters in her bathrobe.

HELEN

(SUSPICIOUS) Going somewhere?

Homer quickly takes off his beret and musses his hair so the shag turns back to his normal hair. He's tongue tied.

HOMER

Uh, well, you see. I was--

HELEN

I'll tell you where you're going. Up the ladder. While you ran off God Knows Where, I did your job and buttered up your boss.

HOMER

The promotion?

HELEN

That's right, Mr. Senior Junior Assistant Vice President for Optimization.

She dangles the key to the Executive Wash Room. It glints in the light. Homer just stares at it -- what will he do?

EXT. CHEEVERTON STATION - DAWN

Marge, pillowcase slung over her shoulder, stands in front of an idling Budget Dog bus with a destination sign reading "NEW LIFE EXPRESS". She sees Homer walking towards her in a group of other pedestrians. **A WISTFUL SIMON & GARFUNKEL-TYPE SONG** plays.

FOLK SINGERS (V.O.)

A HOPING TIME / A TIME FOR HOPEFUL

HOPE / A FEELING WARM AND VAGUE / LIKE

WHEN YOU NEED A NAP...

But then her face falls when the pedestrians peel away and she sees that Homer is in his suit and carrying his work briefcase. Their eyes lock for a moment. Homer looks away, ashamed, then boards the train which is labeled "CONFORMITY LOCAL".

INT. COMMUTER TRAIN - CONTINUOUS

As the train pulls away, Homer glances out the window at Marge who sadly boards the California bus alone.

FOLK SINGERS (V.O.)

MIGHT HAVE BEENS / AND SHOULD HAVE
DONES / WE GRIEVE OUR CHOICES / WITH
SAD AND MOURNFUL VOICES...

CLOSE ON Homer, devastated and ashamed. A single tear rolls down his cheek.

SQUEAKY-VOICED TEEN (O.S.)

Is something wrong, sir?

REVEAL Homer is sitting on the toilet with his pants around his ankles in the stall of the beautiful Executive Wash Room. The toilet is elevated like a shoe-shine stall. Squeaky-Voiced Teen kneels in front of Homer, shining his shoes.

HOMER

Just keep shining.

INT. CLANGERZ - NIGHT - BACK TO SCENE

Marge snaps out of this second fantasy with a **SHUDDER**.

MARGE

(WIPE AWAY TEAR) That was so sad.
But all those driveways were spotless.
(WOOZY) I think I'm too drunk to
interpret meaning.

Her Ding Camera app **CHIMES** again.

MARGE (CONT'D)

What disaster is Homer up to now?

Marge opens the Ding Camera app, and sees Homer and the kids are still locked outside the house.

DING CAMERA POV:

Homer's arm is still stuck in the mail slot and the kids are behind him trying to pull him out.

LISA

How are you still stuck in there?

BART

His arm must have got fatter since he went in! (LAUGHS)

HOMER

Bring your neck over here so I can strangle you with my thin arm!

BART

Don't worry, Dad. I have a great idea. I'm going to pour all this bird seed down your butt crack.

HOMER

How is that a great idea?

Bart **LAUGHS** as he dumps a huge bag of bird seed down Homer's pants. Birds converge on him and start pecking. A few squirrels join in. Lisa shoos them away.

LISA

(CORRECTING) That's for the birds, not for you.

HOMER

(CRAZIEST LOSING HIS TEMPER NOISES OF ALL TIME)

INT. CLANGERZ - BACK TO SCENE

Marge watches this play out on her phone.

HOMER (O.S.)

(EVEN CRAZIER LOSING HIS TEMPER
NOISES)

Marge takes in Homer's sputtering, furious face.

MARGE

Homer's so angry all the time. It
wouldn't be the worst thing if he was
just a little more meek.

AMY

Your kids do seem like a bit of a
handful.

MARGE

(SNAPPING) Landing Lenny does not make
you a relationship expert! I guess
you haven't noticed that he fakes eye
injuries to avoid intimacy.

AMY

That's not true. (TO LENNY) Is it,
lover?

Lenny is momentarily stuck.

LENNY

Uhh...

He grabs a nearby pepper grinder and grinds pepper into his eye.

LENNY (CONT'D)

Augh my eye! Gotta go for three
weeks!

Lenny runs out of the restaurant. Amy goes after him.

AMY

Thanks a lot, Marge!

MARGE

I never should have come here! My
head hurts. I just need some quiet.

She gets up and staggers towards what she thinks is the exit,
but instead finds herself in...

INT. CLANGERZ - PINBALL ARCADE ROOM - CONTINUOUS

It's a room full of **CLANGING** pinball machines, including one
featuring a **CAACKLING** evil clown.

MARGE

Why can't he just accept that bad
things are going to happen and just
smile through it?

As the cacophony of noises overwhelm Marge, she guzzles down
the rest of her drink. Once again, the sound and light in the
room swirl and blur as we DESCEND INTO:

MARGE'S FANTASY

This segment is in a third amazing ANIMATION STYLE -- a mixture
of gritty 70s movies like "Taxi Driver" and the 1980s graphic
novel "The Killing Joke".

EXT. DARKHAM CITY STREETS - GREY RAINY DAY

It's a gritty Springfield reminiscent of the grimy Gotham city
of the hit movie "Joker." We see a "tire fire" made of flaming
sex dolls, SNUFFMAN stands in front of a movie theater called
"SNUFFMAN'S CHINESE THEATER", and SUPERINTENDENT CHALMERS ducks
into "LURID LAD", an adult sex shop with a ball-gagged Lard Lad
holding up a pair of pink fuzzy handcuffs instead of a donut.
The camera stops on an appliance store full of TVs showing KENT
BROCKMAN delivering the news.

KENT BROCKMAN

Darkham City continues to suffer from a deep, moody decay almost plagiarizingly reminiscent of an early Scorsese film. There's a simmering chaos ready to boil over. Who knows what derivative spark will set the city aflame? And now, it's time for the "Late Evening Program with Krusty the Clown."

On the TVs, the opening credits start to a 1970s Johnny Carson-style Krusty the Clown late night show.

INT. DINGY APARTMENT - CONTINUOUS

A bony, emaciated, Joaquin Phoenix-esque Homer watches the Krusty show on his crappy TV where Krusty does his monologue.

KRUSTY

Hey-hey! So, the sanitation strike is
in its fifth month. The trash is
piled so high on the street corners,
if I want to get a hooker, I have to
hire a Sherpa! (KRUSTY LAUGH)

Homer **LAUGHS** uproariously in an oddly intense fashion.

HOMER

(WEIRD INTENSE LAUGHTER) Krusty's
still -- (VOCAL TIC) hey-hey -- got
it! Right, Dad? Hey-hey!

REVEAL that Grampa is sitting naked in a claw bath tub.

GRAMPA

You're the only one that laughs at
that degenerate clown.

HOMER

He's the -- hey-hey -- greatest. He
helps me forget my troubles for
awhile.

GRAMPA

What troubles have you got to forget?!

Now rinse me off with our only broth
ladle.

Homer takes a ladle out of a simmering pot of broth, dips it in
the tub, and rinses Grampa off.

HOMER

Good news, Social services set me up
with my -- hey-hey -- dream job.

(MORE)

HOMER (CONT'D)

One where my -- hey-hey -- tic won't
get in the -- hey-hey -- way.

GRAMPA

(SARCASTIC) Oh, suddenly someone's too
good to wash his daddy all day. Now
sponge some soup into my mouth.

Homer takes a sponge from the tub, puts it in the broth, and
squeezes it into Grampa's mouth.

EXT. DINGY OFFICE BUILDING - NEXT DAY

A sign reads "CLOWN 4 U DISCOUNT BUFFOON RENTALS - CLOWNS NOW
DELOUSED MONTHLY".

INT. DINGY LOCKER ROOM - CONTINUOUS

Homer, OTTO, GIL, CAT LADY and the VERY TALL MAN are at their
lockers putting on knock-off Krusty costumes and makeup. MOE
walks in and reacts to seeing the extremely skinny Homer in his
droopy and grungy tighty-whities.

MOE

Whoa, cover yourself, Live Aid! Man,
I wish my look-holes could un-see that
protruding scapula you got there!

Moe **HONKS** a clown horn, then turns to address the group.

MOE (CONT'D)

Okay, clowns and clownettes. When you
work those birthdays and discount
sales, remember: you are NOT Krusty or
affiliated with the Krusty brand. You
are his "unlicensed friend," Krummy.
So what's our motto?!

HOMER/CLOWN WORKERS

(IN UNISON) "No lawsuits!"

MOE

Now show me those big Krummy smiles!

Homer smiles with the widest, creepiest smile you've ever seen.

MOE (CONT'D)

Sheesh, turn it down a notch, Nicholson.

EXT. DARKHAM CITY - "KING TOOT'S MUSIC STORE" - LATER

LIGHT RAGTIME PIANO starts up in front of King Toot's "GOING OUT OF BUSINESS SALE!". Homer, dressed up as "Krummy," spins a sign that reads "EVERY OBOE MUST GO-GO!". Homer does a Charlie Chaplin-like performance, gesturing to the sale and really feeling the music as he twirls the sign.

HOMER

I'm pretty -- Hey-Hey! -- good at
this! Nothing can -- hey-hey -- wipe
the smile off my boney face.

As Homer continues to spin the sign, we go into SLOW MOTION and the procession of passersby punch and kick him for no reason as we hear:

SAD SINGER (V.O.)

(SLOW AND MOROSE) HAP-PY SONG DONE IRONIC
/ SUNG LIKE A CATATONIC / PAINFULLY CLEAR
/ THAT THE MOOD IS SO DREAR...

-- MAMA LUIGI walks by carrying a big crate of tomatoes. As she passes, she jams a tomato in his face.

-- Flanders, in a Salvation Army band with Rod and Todd, walk by. Flanders **SMACKS** Homer in the belly with a trombone slide. When Homer doubles over, Rod and Todd **CLANK** him with cymbals on either side of his head.

-- Grampa, in just a towel, walks by and **SMACKS** Homer in the face with his ladle.

EXT. STREET - LATER

Homer, still in his Krummy get up, sadly walks home.

HOMER

(BEATEN DOWN) Hey-hey. Hey-hey.

He passes NELSON, and THE BULLIES. Nelson points at Homer.

NELSON

(POINTS) Haw Haw!

HOMER

Hey Hey!

NELSON

Is this Swizzle Stick mocking me?!

Nelson and the Bullies throw Homer into an alley and **STOMP HIM**. Homer holds up a laminated card. It reads: "EXCUSE MY BLURTING OF "HEY-HEY" - I HAVE A THEMATICALLY CONVENIENT PSYCHOLOGICAL CONDITION".

NELSON (CONT'D)

Oh man. This dude has a condition.

Now it feels kinda messed-up to keep stomping him.

KEARNEY

You're right. We just won't kick his head.

DOLPH

Wait, nards allowed, right?

KEARNEY

Nards encouraged.

They resume **STOMPING** Homer, but this time at his groin. They look on as Homer doubles over in pain and falls down some stairs, which we PULL BACK to REVEAL are absurdly long and steep à la the iconic stairs from "Joker." Homer tumbles down flight after flight of stairs -- passing a drunk Barney twice.

HOMER

(LONG SEQUENCE OF PAINED ANNOYED

GRUNTS)

He reaches the bottom of the stairs and lies there unconscious, his glazed eyes staring up at the sky.

HOMER (CONT'D)

(CATATONIC) Hey-hey... hey-hey...

Homer closes his eyes, and everything goes black.

IN BLACK

We hear the **GARBLED VOICE OF KRUSTY.**

KRUSTY (V.O.)

(SOMBER) Last night, one of my biggest fans was brutally attacked on the streets of Darkham.

We slowly FADE UP to see...

INT. HOSPITAL ROOM - NIGHT

Homer, badly beaten and bruised, has just woken up in a hospital bed. Krusty is on the TV in his hospital room.

HOMER

(WEAK) Krusty.

KRUSTY (ON TV)

He was stomped and beaten and thrown down Origin Story Stairs, all because he was dressed like little old me.

HOMER

(WEAK, HEARTENED) Krusty loves me.

KRUSTY

It was a senseless, brutal crime...
committed by my four hilarious guests:
the Violence Brothers!

Nelson and the Bullies walk out, waving to the **CHEERING** crowd.

HOMER

(PAINFULLY WHEEZED ANNOYED GRUNT)

KRUSTY (ON TV)

You guys really revolutionized comedy
with the way you beat the crap out of
that loser. Roll the tape!

On a screen next to Krusty, we see footage of the Bullies
shoving Homer down the stairs. It's sped up, accompanied by
SILLY MUSIC AND SOUND EFFECTS. The studio audience **LAUGHS**.
Homer looks horrified in his bed.

HOMER

Why, Krusty? Why?

KRUSTY (O.S.)

Because it's hilarious!

Shocked, Homer looks to his left where a hand violently rips the
partition curtain to the other side of the room, **REVEALING**
Krusty standing there. Homer goes into a catatonic fit.

HOMER

(SNAPPING) Hey-hey hey-hey hey-hey...

KRUSTY

(MOCKING) Hey-hey hey-hey hey-hey!

Krusty is suddenly **SMACKED** in the head by an oxygen tank wielded
by Homer who climbs out of the bed and keeps hitting Krusty with
the oxygen tank, then kicking and stomping him.

HOMER

You're not funny! Nothing's funny!
Society's not funny! I'm the stomper
now!

As Homer continues to gruesomely stomp on Krusty, we suddenly CUT TO a different angle to see Homer is not stomping Krusty, rather MR. BURNS in a hospital gown.

MR. BURNS

(BEING STOMPED) I just wanted to
switch the TV to Tom... Snyder. (DIES)

INT. HOSPITAL ROOM - A MINUTE LATER

The hospital room is a bloody mess. A **POUNDING ROCK DRUM BEAT PLAYS** as Homer stands over Burns' dead body, feeling alive for the first time.

HOMER

I'm free!

INT. HOSPITAL HALLWAY - CONTINUOUS

The **ROCK DRUM BEAT** builds as Homer steps out of the room raising his arms in triumph.

HOMER

Nothing's gonna knock me down!

He's instantly hit with a police billy club wielded by Chief Wiggum. Homer keels over and falls down several more flights of hospital stairs.

HOMER (CONT'D)

(ANOTHER LONG SEQUENCE OF PAINED
ANNOYED GRUNTS)

As Wiggum, Eddie, and Lou watch Homer fall down the stairs...

CHIEF WIGGUM

Hey, that's the stair guy from the
Krusty Show. Boys, we just pummeled a
TV star!

LOU

I wonder if he'll sign my truncheon.

EXT. DARKHAM ASYLUM - NIGHT - LATER

It's a grim, spooky asylum. A sign reads: "DARKHAM ASYLUM: IT'S A
MAD, MAD, MAD, MAD HOUSE!" and a smaller sign underneath reads:
"VISIT OUR NEWLY REMODELED GIFT SHOP!" We hear the collective
SCREAMS, CACKLES, AND MOANS of the various lunatics inside.

INT. DARKHAM ASYLUM - CELL BLOCK - CONTINUOUS

EDDIE and LOU drag the stomped-on Homer down the hallway.

HOMER

(BARELY CONSCIOUS) Hey hey... hey

hey...

They hurl him into a cell. His head **BOUNCES** off the wall, and
he **LANDS** on his face on the cement floor.

HOMER (CONT'D)

(MOANS) This bleak, disgusting world
just got sad.

MARGE (O.S.)

I know you. You're Homer.

Homer sees the occupant of the next cell is MARGE -- looking
like Lady Gaga's Harley Quinn. Their eyes meet. It's love at
first sight.

HOMER

A beautiful lunatic knows my name?

MARGE

Everybody knows you. The whole city saw what you did to that rich guy on the surveillance video. Everyone is on your side in your fight against authority. You're not just infamous, you're ("FIMMIS") famous. Look.

She points out the window to see a crowd has formed below with the Channel Six News van and Kent Brockman. When the crowd sees Homer in the window, they **GO WILD**.

HOMER

Do they want to stomp me?

MARGE

No. They want to be you.

ANGLE ON KENT BROCKMAN

He stands in front of the crazed crowd, who have makeup smeared on their faces to look like Homer/Krummy and are wearing giant clown shoes.

KENT BROCKMAN

This crowd of clown celebrators, or "clown-cels," have gathered in support of the vigilante who struck a blow against systemic injustice by murdering a rich old man who was too cheap to pay for a private hospital room. They have dubbed their new hero the "D'oh-ker."

The clown-cels call up to Homer in his window.

SQUEAKY-VOICED TEEN

Thanks for making me feel seen-and-
feared, D'oh-ker!

SNUFFMAN

Snuff-man is ready to unleash his toxic
male rage, D'OH YEAH!

The TV crew turns the floodlight on Homer's jail cell, and the
clown-cels go wild again.

CLOWN-CELS

(CHANTING) D'oh-ker! D'oh-ker!

ANGLE ON MARGE AND HOMER

Homer is overwhelmed with emotion.

MARGE

Those angry maniacs will follow you
anywhere. They're ready to die for
your cause.

HOMER

I don't have a cause.

MARGE

Yes you do. You're getting back at
everyone that hurt you in this whole
rotten society. And you're going to
do it with a smile. (SWEET) Come here.

Homer leans towards the bars separating them. Marge dips her
fingers in the blood covering Homer's face and uses it to paint
a big Joker-esque smile on Homer's face.

MARGE (CONT'D)

(IN LOVE) Now you do me.

Marge bashes her head against the cell wall, covering her face in blood. Homer dips his fingers in it and paints Harley Quinn-style makeup on Marge's face and eyes. **MUSIC** starts to play.

HOMER

This may be the thirty-nine flights of
stairs I fell down talking, but I hear
a slow, haunting version of a song
that's usually fast and funny.

MARGE

Me too.

MUSIC: SLOW PIANO VERSION OF "BE A CLOWN" BY COLE PORTER

The asylum cells magically disappear, and Homer and Marge appear in a brightly colored fantasy movie musical setting. As the song goes on, they dance a beautifully choreographed slow dance with each other. Then everything disappears, and we are back in the asylum cells. They kiss through the bars.

MARGE (CONT'D)

Your adoring fans await. Let's not
disappoint them.

HOMER

(CRAZY SMITTEN ANNOYED GRUNT)

The **MUSIC** starts again and Homer and Marge lead a hyper-violent mass escape from the asylum, leading an army of raging lunatics out onto the streets, all performed in choreographed, over the top SLOW MOTION. Homer and Marge jump into a stolen police car and **SCREAM AWAY** from the asylum. As they race off, Homer sticks his head out of the window a la Heath Ledger's Joker... and his head **SLAMS AGAINST** a hot dog cart, mail box, parking meter, etc.

INT. CHANNEL SIX STUDIOS - NIGHT

Kent Brockman delivers a breaking news report. A picture of an angry Homer with Marge at his side appears on a mortise behind Kent Brockman.

KENT BROCKMAN

The D'oh-ker has escaped! The peeved
Pagliacci broke out of Darkham Asylum
with maniac pixie dream girl Margely
Quinn by his side. They're leading an
army of similarly shod antisocial sickos
with no clear purpose or motive.

The image of Homer behind Brockman comes alive, and we see they
are in front of Krustylu Studios.

HOMER

I have but one purpose and motive, and
they are clear: to kill Krusty for
using his television show to loser-
shame his biggest fan!

CLOWN-CELS

(RAGEFUL AGREEING SCREAMS)

Marge rams the squad car through the gates of Krustylu Studios.
The clown-cels follow them in a commandeered city bus that's on
fire. They crash into the studio lot, chanting.

HOMER/MARGE/CLOWN-CELS

Kill Krusty! Kill Krusty!

INT. DARKHAM CITY - KRUSTY STUDIOS - NIGHT

Krusty is doing his show. He sits at his desk interviewing
author KURT VONNEGUT and holding a copy of "SLAUGHTERHOUSE
FIVE".

KRUSTY

So Vonnegut, will I understand
"Slaughterhouse Five" if I didn't read
the first four?

KURT VONNEGUT

(LIGHT CHUCKLE) "Slaughterhouse Five"
or, as it's also known, "The Children's
Crusade," is a tragi-comic exploration
of the randomness of existence--

Suddenly Homer and Marge **CRASH** the police squad car through the
studio, sending Kurt Vonnegut flying. Then the flaming city bus
CRASHES through the walls, and all the angry clown-cels pour out
of it like clowns out of a clown car.

CLOWN-CELS

Kill Krusty! Kill Krusty!

KRUSTY

A clown bus? That's cheating.

Homer and Marge step out of the squad car and grab Krusty.

MARGE

Consider yourself cancelled.

HOMER

This is for humiliating me, and for
every bad thing that's ever happened
to anyone since and including the
beginning of time.

The clown-cels surround Krusty and start **STOMPING HIM** with their
big clown shoes. Homer takes in all the mayhem and turns to
Marge.

HOMER (CONT'D)

We did it. We solved all of society's
problems by killing my favorite talk
show host.

MARGE

We're just getting started. We'll
burn this whole city down. And
nothing can stop us because Batman is
contractually not allowed to exist in
this universe.

She gives Homer a big kiss.

HOMER

For the first time, I feel loved! All
my bitterness and anger over the years
paid off!

Homer and Marge passionately kiss as "BE A CLOWN" starts up
again, but then...

COMIC BOOK GUY

Wait, what?! The Doh-ker is happy?

GIL

And loved?!

SNUFFMAN

He's not a self-celibate freak like
us -- he's got a girlfriend! (A LA
"OH YEAH") NO CHADS!

DR. HIBBERT

Get them! (ANGRY CHUCKLE)

The Clown-cels abandon stomping Krusty and begin stomping Homer
and Marge who kiss as the angry crowd descends upon them. We PULL
BACK on this heartbreaking scene.

INT. CLANGERZ - NIGHT

Marge opens her eyes, reacting to the disturbing end of her
third booze-fueled fantasy.

MARGE

At least we ended up together in that
one.

She sees that the restaurant is almost totally empty. The staff
is closing up. Marge sits by herself back at the couples'
table. Aperol Fritz walks up, clearing glasses from the table.

APEROL FRITZ

Your friends all left a while ago.
Said you were doing just fine
entertaining yourself.

MARGE

Even Amy?

APEROL FRITZ

She got into a fight with the duckbill
guy about his eye injury.

MARGE

(GROANS) I am not good at making
friends.

Marge collapses her head on the table. Fritz looks at her with
pity.

INT. FRITZ' CAR - DRIVING - LATER

Aperol Fritz drives the woozy Marge home.

MARGE

Aperol Fritz, can I ask you something?

APEROL FRITZ

Sure. And my name is Doug.

MARGE

Aperol Doug... do you ever wonder if you made the right decisions with your life? Wonder if maybe you'd done some things differently, you'd be happier?

APEROL FRITZ

It's crossed my mind at times.

WIDEN TO REVEAL Fritz drives a crappy car painted in garish orange colors and bearing a peeling "Aperol Spritz" decal.

MARGE

Me too. Some times I don't know what I want Homer to change into.

APEROL FRITZ

Maybe you don't want him to change at all.

As Fritz drives on, we hear the bittersweet Stephen Sondheim song "SORRY-GRATEFUL" (from "COMPANY"). Marge, forlorn, stares out the car window at pedestrians in the street. Each of them morphs into Homer, each a representation of a different potential Homer: INDIANA JONES HOMER -- adventurous, FORREST GUMP HOMER -- innocent, JAMES BOND HOMER -- suave, ROCKY HOMER -- determined, "THE DUDE" HOMER -- laid-back, GLADIATOR HOMER -- vengeful...

EXT. SIMPSON HOUSE - NIGHT - A LITTLE LATER

Aperol Fritz's car pulls away and Marge walks up to the front door in an almost dream-like state. She sees the messy front lawn.

MARGE

(SIGHS)

Before she opens the door to the house, she notices that the lights are on inside the treehouse.

INT. BART'S TREEHOUSE - CONTINUOUS

Marge climbs into the treehouse to find Homer, Bart, Lisa and Maggie all asleep on top of each other.

They really did have a good time. Even the dog has returned and is with them. Marge nuzzles in with Homer and the kids. Homer wakes up and feels her next to him.

HOMER

(WHISPERS) Marge, I'm sorry about everything tonight.

MARGE

It's okay.

HOMER

I know all you wanted was a fun couples night out and I couldn't even really be there.

Marge snuggles closer to Homer.

MARGE

Oh you were there. Tonight I realized that you're the bravest, smartest, most joyful Homer for me -- you're perfect.

Marge kisses Homer on the head, then falls back asleep. We go CLOSE ON Marge's eyes, and we see in them HARLEY QUINN MARGE embracing CHEEVER HOMER as they zoom over Springfield in a fighter jet.

FADE OUT:

THE END